

Max Charles Davies

Moving Hues

2021 Version

For Orchestra

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Moving Hues (2021 Version)

Orchestra:

2 Flutes (1st dbl. Piccolo)

2 Oboes

2 Clarinets in B \flat

2 Bassoons

4 Horns in F

2 Trumpets in B \flat - preferably to be stood at the front of the orchestra, one on either side,
as far away from the conductor as possible

2 Tenor Trombones

Bass Trombone

Timpani (3)

3 Percussion players

1 – Bass drum (played throughout with rutes)

2 – Suspended cymbal

3 – Triangle and glockenspiel (optional tubular bells, instructions in the score)

Harp

Strings

(Minimum 8.6.4.4.2)

Score in C

Duration: c. 4½ minutes

Moving Hues was written in 2011 as a farewell gift for conductor Huw Gareth Williams, and the original orchestration was that of Brahms's Fourth Symphony. All the material contained within the piece is, in some way, derived from the letters of Huw's name:



The piece is made from a collage of ever-shifting orchestral colours, which are presented in the first section. After its climax, the music relaxes into a series of short, elegiac statements with simple accompaniments that change colour. These melodies are quite bittersweet; sometimes resonating with their accompanying harmonies, and sometimes causing intense dissonance. Morphed fragments of these melodies then combine and intertwine with splashes of the colours heard at the opening. The original ending of the piece – a lone triangle strike – was meant as something of a humorous question mark the point of total saturation – when the orchestra can give no more. At the first performance, this single strike was a little cameo from me. I'd always associated that moment in the music with waking up after an intense and kaleidoscopic dream, so when I was given the opportunity to expand it to include three percussionists, I added a section at the beginning that nods to a ticking clock chiming at an unspecified hour, and the listener drifting off for a quick REM power nap before coming to as the clock is still chiming... Perhaps there's a parallel here, as we begin to emerge from the different intensities of the pandemic...

To Huw Gareth Williams...
Moving Hues

Max Charles Davies

Clock speed ♩ = 60

Flute

accel.

Flute I

Flute II

Oboe I

Oboe II

Clarinet I in B♭

Clarinet II in B♭

Bassoon I

Bassoon II

Horn I in F

Horn II in F

Horn III in F

Horn IV in F

Trumpet I in B♭

Trumpet II in B♭

Trombone I

Trombone II

Bass Trombone

Timpani

Bass Drum
with rute on side of drum
pp *p* *mp* *mf* *f* *ff*

Suspended Cymbal

Triangle
suspended on a stand, glock beater in other hand
mf *f* *ff* *fff*

Glockenspiel

Harp

Clock speed ♩ = 60

accel.

Violin I

Violin II

Viola

Violoncello

Double Bass

A

Fast ♩ = 126

9

Timp. *mf*

B. D. *mf < f* with rute **on drum head**

Cym. *f* l.v. damp immediately

Tri. damp immediately

Glock. *f* take second glock beater when able

Hp. *ff*

A

Fast ♩ = 126

Vla. *f* div.

Vc. *f* div.

Db. *ff*



18

B. D. *mf < f*

Glock.

Hp.

Vln. I *f espr.*

Vln. II *f* div.

Vla.

Vc.

Db.

B

25

Fl. I *mf* 5

Fl. II *mf* 5

Ob. I *mf*

Ob. II *mf*

Cl. I *mf* 5

Cl. II *mf* 5

Bsn. I *mf* 3

Bsn. II *mf* 3

B. D. *mf* \rightarrow *f* *mf* < *f*

Glock.

Hp.

B

Vln. I

Vln. II

Vla.

Vc.

Db.

32 C

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Hn. III
Hn. IV
B. D.
Glock.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.

mf *f* *mf* *f* *mf* *f* *mf* *f*

f *p* *f* *p* *f* *p* *f* *p*

C

This page of a musical score, numbered 6, covers measures 46 through 53. The instrumentation includes:

- Flutes (Fl. I & II):** Both parts play a complex, rapid sixteenth-note pattern with frequent fingerings (5) and slurs.
- Oboes (Ob. I & II):** Ob. I plays a similar sixteenth-note pattern, while Ob. II plays a more melodic line with slurs.
- Clarinets (Cl. I & II):** Both parts play sixteenth-note patterns with slurs and fingerings (5).
- Bassoons (Bsn. I & II):** Both parts play a triplet of eighth notes.
- Horns (Hn. I-IV):** Horns I and III play a sustained note with a dynamic shift from *f* to *p*. Horns II and IV play a melodic line with a dynamic shift from *mf bell-like* to *p*.
- Trumpets (Tpt. I & II):** Both parts play a melodic line with slurs and accents, ending with a *p* dynamic.
- Trombones (Tbn. I & II):** Both parts play a melodic line with slurs and accents, ending with a *p* dynamic.
- Bass Drum (B. D.):** Plays a rhythmic pattern of eighth notes, with dynamics *mf* and *f*.
- Glockenspiel (Glock.):** Plays a melodic line with slurs.
- Harp (Hp.):** Plays a melodic line with slurs.
- Violins (Vln. I & II):** Vln. I plays a melodic line with slurs. Vln. II plays a sixteenth-note pattern with slurs.
- Viola (Vla.):** Plays a sixteenth-note pattern with slurs.
- Violoncello (Vc.):** Plays a sixteenth-note pattern with slurs.
- Double Bass (Db.):** Plays a melodic line with slurs.

F

Fl. I *mf-f espr. e dolce* solo

Fl. II

Cl. I

Bsn. I *pp*

Bsn. II *pp*

B. Tbn.

Timp. *ppp*

B. D. *p* *pp poss.* *p sempre*

Cym. *pp<* *mf* l.v.

Glock.

Hp. *f ma poco lontano* bisbigl. (8ve higher if more idiomatic)

F Slower, poco elegiac ♩ = 84

Vln. I *f* *mp lontano* *p lontano* *mp lontano* *p lontano* *mp lontano* *p lontano* *mp lontano* *p lontano* *pizz.*

Vln. II *mp lontano* *p lontano* *mp lontano* *p lontano* *mp lontano* *p lontano* *mp lontano* *p lontano* *mf*

Vla. *mp lontano* *p lontano* *mp lontano* *p lontano* *mp lontano* *p lontano* *mp lontano* *p lontano* *mf*

Vc. *mp lontano* *p lontano* *mp lontano* *p lontano* *mp lontano* *p lontano* *mp lontano* *p lontano* *mf*

Db. *p* *mf*

div. a2 *trem. punta d'arco* *div. a4* *trem. punta d'arco*

bow freely - broad strokes

Musical score for measures 88-95. The score includes parts for Fl. I, B. D., Hp., Vln. I, Vln. II, Vla., Vc., and Db. The Fl. I part features a melodic line with a triplet in measure 88 and a fermata in measure 95. The B. D. part has a rhythmic accompaniment. The Hp. part provides harmonic support with chords. The string parts (Vln. I, Vln. II, Vla., Vc., Db.) play sustained chords, with a 'div. a2' marking in the Vln. I part. A double bar line is present at the end of measure 95.

Musical score for measures 96-103. The score includes parts for Fl. I, Cl. II, Bsn. I, Bsn. II, B. D., Hp., Vln. I, Vln. II, Vla., Vc., and Db. The Fl. I part has a melodic line with triplets in measures 96, 99, and 100. The Cl. II part is silent until measure 100, where it plays a note marked 'p'. The Bsn. I and Bsn. II parts also play notes marked 'p' in measure 100. The B. D. part has a rhythmic accompaniment. The Hp. part provides harmonic support. The string parts (Vln. I, Vln. II, Vla., Vc., Db.) play sustained chords. A double bar line is present at the end of measure 103.

G

105

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

B. D.

Cym.

Glock.

Hp.

p poco lontano

mf, f espr. e dolce

duet

p

mf

poco lontano

poco lontano

poco lontano

pp

mp

p

bisbigli.

132 **I**

Cl. I *5 6*

Hn. I *solo*
f espr. e dolce

Tpt. I *p*

Tpt. II *p*

Tbn. I *p*

Tbn. II *p*

B. Tbn. *p*

B. D. *mp*

Cym. *p* *mf* *L.v.*

Glock. *mf*

Hp. *mf*

just underneath the horn solo

I

Vln. I *con sord. (ord.)* *mp molto espr.* *p sub.* *div.*

Vln. II *con sord. (ord.)* *mp molto espr.* *p sub.* *div.*

Vla. *con sord. (ord.)* *mp molto espr.* *p sub.* *div.*

Vc. *con sord. (ord.)* *mp molto espr.* *p sub.* *div.*

Db. *mp* *(pizz.)*

J

140 **J**

Picc. (Fl. I) *p espr.*

Hn. I

Glock.

Hp.

Vln. I *mp sub.*

Vln. II

Vla.

Vc.

Db.

168

Flute

Fl. I *mp* 5 *mf* 5 *f*

Fl. II *mp* 5 *mf* 5 *f*

Ob. I *f espr.* *mp* *mf*

Ob. II *mp* *mf*

Cl. I *mp* 5 *mf* 5 *f*

Cl. II *mp* 5 *mf* 5 *f*

Bsn. I *mp* 3 *mf* 3 3

Bsn. II *mp* 3 *mf* 3 3

Hn. I *mf espr.* *mf*

Hn. II *mf*

Hn. III *mf espr.* *mf*

Hn. IV *mf*

Tpt. I *mp* *mf*

Tpt. II *mp* *mf*

B. Tbn.

Timp.

B. D. *f*

Glock.

take triangle beater when able
play as much of the glock part
one-handed as possible

Vln. I senza sord. ord. *p espr.* *mf* sul pont. *f* 5 5

Vln. II senza sord. ord. *p espr.* *mf* sul pont. *f* 5 5

Vla. senza sord. ord. *p espr.* *mf* sul pont. *f* 5 5

Vc. senza sord. ord. *p espr.* *mf* sul pont. *f* 5 5

Db. *f*

179

Fl. I *mf* 5 5 *f* *mf* 5 5 *mf* 5

Fl. II *mf* 5 5 *f* *mf* 5 5 *mf* 5

Ob. I *f* *mf*

Ob. II *f* *mf*

Cl. I *mf* 5 5 *f* *mf* 5 5

Cl. II *mf* 5 5 *f* *mf* 5 5

Bsn. I 3 3 *f* *mf* 3 3

Bsn. II 3 3 *f* *mf* 3 3

Hn. I

Hn. II

Hn. III

Hn. IV

Tpt. I *f*

Tpt. II *f*

B. Tbn. *f*

B. D.

Glock. This bracketed section could be played on Tubular Bells, sacrificing 4 bars of glock on either side to facilitate the change. But glock/triangle essential from bar 206

Vln. I ord. *mf* *f* sul pont. 5 5 ord. *f*

Vln. II ord. *mf* *f* sul pont. 5 5 ord. *f*

Vla. ord. *mf* *f* sul pont. 5 5 5 3 3 ord. *f*

Vc. ord. *mf* *f* sul pont. 5 5 5 3 3 ord. *f*

Db. *ff*

187

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Hn. III

Hn. IV

Tpt. I

Tpt. II

Tbn. I

Tbn. II

B. Tbn.

Timp.

B. D.

Cym.

Glock.

f

ff

f sub.

mf

mf bell-like

senza sord.

mf bell-like

mf

p

f

l.v.

L

Vln. I

Vln. II

Vla.

Vc.

Db.

ff

fff

fff

fff

fff

fff

L

This page contains the musical score for measures 195 through 202. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl. I and Fl. II: Flute parts with dynamics *f*, *ff*, and *f sub. 5*.
- Ob. I and Ob. II: Oboe parts with dynamics *ff*.
- Cl. I and Cl. II: Clarinet parts with dynamics *ff*.
- Bsn. I and Bsn. II: Bassoon parts with dynamics *ff*.
- Hn. I, II, III, and IV: Horn parts with dynamics *mf* and *f*.
- Tpt. I and Tpt. II: Trumpet parts with dynamics *ff*.
- Tbn. I, Tbn. II, and B. Tbn.: Trombone parts with dynamics *f* and *ff*.
- Timp.: Timpani part with dynamics *ff*.
- B. D.: Bass Drum part.
- Glock.: Glockenspiel part.
- Vln. I, Vln. II, Vla., and Vc.: Violin and Viola parts with dynamics *fff* and *ff*.
- Db.: Double Bass part.

The score includes various musical notations such as dynamics, articulation marks, and fingering numbers (e.g., '5'). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4.

